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RAY LEWIS
Editor and Managing Director

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Crook Thrillers

RAY LEWIS

WE HAVE been having a succession of "Crook Thrillers." In some the "crooks" have been as villainous as our screen could make them. This is the right idea, but in others, of the "Raffles" type, the personality of the "crook" has been so pleasing (especially since he is amorously inclined toward the "sweet virgin from up the state," who reciprocates) that we were inclined to hope that he would make a get-away.

In these pictures the "crooks" appear to have a good time while it lasts, they "do time," for the moral requires that the Law shall prove triumphant, but my objection, which is "a fan" and not a critical objection, is that the "crooks," do not appear in some of these films to have imbibed a desire to "go straight," or to have been particularly inconvenienced by their punishment.

These pictures have gone just as far as the Industry on the whole desires them to go. We, after all, are our own censors; and in order to emphasize the fact that we do sit in judgment upon production, it is necessary to make a survey of the crook dramas; and call a halt.

The realists of the modern school of literature and drama have wandered into "tin-pan alley," into the Sordid Hovels of Life, into the realms of an over-intellectualized sensualism, to find inspiration for self-expression; and the result has been a putrid literature, and drama, if one might so desecrate what literature and drama stand for. This "muck" will not be heard of ten years from now. It serves no purpose for having been published, nor produced, since it solves no moral problems, it proves no inspiration by which we harmonize the spiritual, mental and material business of living; neither does it entertain, unless morbid indulgences are a part of our mental make-up.

The screen will never have a greater admirer, nor a champion, than I am, but to be of real service to the screen, it is necessary to avoid a sentimentally biassed, non-observant, non-critical attitude.

The true friend of the screen is that one who has the wisdom to foresee that which may cause confusion, embarrassment, loss of prestige, loss of patronage to the screen.

We have approached just such a possibility of a crisis in some of these "crook dramas." The extreme limit has been reached. We are not catering to "crooks," therefore it is not necessary for us to flatter them, nor to go into the details which reveal their modes of operation, their virtues, or their vices. A "little of a crook goes a long way." Make your "crook" the shadow, the vice angle to the sunshine or virtue angle of your films; and if a "crook" has virtues leave these virtues unscreened. Not that we, as the screen, are destined to be moral, or educational pilots, but that we are destined to entertain a heterogeneous mass of humanity, all ages, all races, all degrees of intelligence; and because of this, we, Watchers of our screen effort, must see that on the screen vice has no glamour.

The subject gives such room for latitude that we need have no fear of circumscribing our screen effort within the latitude of a religious tract. "One touch of nature makes the whole world kin," and for the sins of the emotions, man is inclined to have a compassion, but for the "sins of crooks," men who at the point of a gun, or over dead men's bodies, obtain the necessary finance for "Ritzy appetites," for this crowd the screen has only one theme, made up of no heroics, one finale, Jail!

Ray Lewis

Ray Presents

I HAVE witnessed a sufficient number of films with Dialogue to observe that the dialogue slows up the action of the film. Producers have discovered that one of the indispensable requisites of a film is its dramatic suspense, or comedy suspense for that matter, which is built up on action.

The spoken dialogue in a film unquestionably slows up the action and kills its speed, or drama value. To use the stage alibi to contradict this statement, presents an alibi, which when tested for its value in connection with film dialogue, will prove to disprove the alibi.

MOTION PICTURES have been developed to put their message over by the power of the eye; and the public can get a whole story in a picture flash, whereas in a drama the eye is arrested by the action of the mind in its process of absorbing what the players have to offer by way of drama dialogue.

Where a stage presentation has to depend upon action for entertainment, you will have observed that "speed" is the driving force, especially is this quality imperative in Vaudeville and Musical Comedy where the eye-entertainment is an important factor.

TALK about "killing the goose that lays the golden egg," the Dialogue film is surely some slaughterer. Again I advise, stick to music and song for the novelty angle; and quit talking in films until the talking is an asset and not a handicap.

HERE is an angle on the Dialogue Film which I consider worthy of your consideration.

The public is responding to synchronized pictures, enjoying both the musical and vocal accessories. There is only praise to be heard for this augmentation of the Screen's presentation; and box-offices are registering this public approval in increased receipts.

The addition of the Dialogue today will not bring in an extra patron, in fact it may deter some patronage which has already voiced its disapproval of this imperfected medium of screen expression.

THEREFOR would it not be more profitable to retain some of the novelty of the synchronized angle for to-morrow, a period at which the present offerings may have worn off the edge of their novelty, coming forward with a new stimulant with which to whet the appetite of the public; and by this waiting to add some further capital by having a novelty to offer the public, more perfected, in fact perfect sufficiently for praise, and not subject to censure?

Why offer your public your "whole bag of tricks" today, with nothing to gain either in prestige, or profit, when to-morrow may present a necessity for a box-office stimulant?

WHOEVER is responsible for starting the "estaminet scene" controversy on "Carry On Sergeant," now showing at the Regent Theatre, not only captured a whole page of publicity, including a headline across the page of a daily paper, but the follow-up on the story brought into play, or into the picture the names of some of our best citizens of Toronto.

It appears that this scene showing a soldier, subject to the temptations of the Adams of all Ages, proved an excellent pivot upon which to capture the daily press; and gave the daily press in return a news story which had its advantage.

AS A RESULT of the publicity the line-ups at the box-office increased and packed houses were the result. The comments are as varied as they are opposing. Some are for registering this Canadian effort as being as good as the average good picture, some express themselves in disapproval.

It has been said that the picture cost three hundred and fifty thousand dollars to make; and that the extras, by way of publicity and exploitation will cost in the neighborhood of one hundred and fifty thousand. It seems a great deal of money to have spent, when you take into consideration that there are no names, outside of Bairnsfather, that indicate any money value. The sets too are inexpensive. How three hundred and fifty thousand could have been expended on the picture is beyond my powers of calculation. There may, however, have been difficulties to overcome which ate into the money, but the production certainly does not show its money's worth.

"CARRY ON SERGEANT" looks as if it could have been made for seventy-five thousand, leaving a wide margin to play with. Luckily all the investors appear to be men of ample means; and if there are no profits, or dividends on their investment it may not interest them, but is this good for Canadian Production Investment?

Investors generally, regardless of their income, or holdings, like to see a profit on their investments. But if anyone can figure out where "Carry On Sergeant" is going to make a profit on an investment of half a million, they are a better showman than I ever hope to be. We, who call ourselves show-wise, may get fooled, I hope so for the sake of Canadian Film Production, but investing a half a million on a picture made in Canada, with our limited producing facilities; and an unknown Canadian Trademark appears to be even more ambitious than Caesar.

Censorship of Dialogue To Be Considered

The Hon. Dr. Monteith, Provincial Treasurer of the Province of Ontario is confronted with the situation of a censorship of Dialogue films. In a statement recently issued by Dr. Monteith said, "It is the Government's intention to determine if possible the extent that these pictures will be used in Ontario. If they are to take the place of the present type of film, or even be generally used, the government will install a special projection machine at Queen's Park for the purpose of censoring them.

"The Dragon Prince" For Canadian Production

Story Approved by Lasky - Paramount Corporation

The British Picture Producers Limited, with offices Pemberton Building, Victoria, B.C., submitted a story entitled "The Dragon Prince" to the Lasky-Paramount Organization for release; and the story was approved. Production will start immediately at Victoria. J. O. Gray, first vice-president and production manager states, "'The Dragon Prince' is a powerful story built around the present Chinese revolution and brings into play the various mission stations now caught in the web of the war."

The estimated cost of production is to be $500,000 and probably will run to $1,000,000. Thousands of extras for war and mission scenes being deemed necessary.

LATE HARRY SMITH OFFICER PARAMOUNT OSHAWA THEATRES

The late Harry Smith, of the firm of Cooper and Smith, of Oshawa, who passed away recently, after an illness of a few weeks, was an official of the Paramount Oshawa Theatres Ltd.

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TIVOLI — Manager Tom Daley — "Four Sons," a William Fox - John Ford production. Class A. The story is laid in Bavaria. It is a simple tale, minus any complications which involve sex problems, master-mind crook operations; and in the very nature of its simplicity, it is simply delightful. A mother (Frau Bernle) is blessed with "Four Sons," honest fellows, who follow the usual vocation of a pastoral inheritance. One looks after the crops, one is a shepherd, one a blacksmith. Joseph, however, has visions of America, the home of the free and the brave. Through an accident Joseph is made to feel the smart of the autocratic tyranny of Prussia's military machine, represented by the arrogance of one of its officers, and this longing for America where men are advertized as being equal, finds expression in a cry for freedom from military oppression; and caste inequalities. It is the "Little Mother" who furnishes the capital to start her boy off on the great adventure; and this is her first sacrifice of a son. War is declared, two sons are drafted to fight for the Fatherland. Joseph, now the successful owner of a delicatessen shop in America, enlists with the Allied Forces. War takes its toll from the "Little Mother," two sons are killed; and later on.. the "Little Mother" is called upon to give up her last son, who never returns to his "Little Mother" again, though church, cathedral and town bells ring with the joyful peals of peace. Joseph returns to America and the wife who has developed the little shop to an important establishment, inquires why Joseph has not brought back the "Little Mother." It is their young son, who gives voice to his mother's thought. At last Frau Bernle receives glad tidings, and learning her alphabet which appears to be an American requirement for admittance, she sets sail for America; and after some disappointments is restored to her son. Not a complex plot, but so much has been made of it by the introduction of homey bits, the picturesqueness of the Bavarian costuming, their customs, atmosphere as we would call it, that the simple story makes a big picture. Margaret Mann as Frau Bernle makes no effort to act the part, she walks into the picture with a mother-spirit, and she impregnates the picture with that radiance of Mother Love which lighteth the world. The schoolmaster, the burgomaster, the inn-keeper, the postman, form the composition of a most excellent rural setting, a drama of simple folks. Such handling, such material cannot but bring the desired results, entertainment, profits and prestige. The sons are played by Francis Bushman, Jr., George Meeken, James Hall and Charles Morton, and are excellent types, who bent their effort toward the establishment of the main idea, the sacrifice made by War Mothers; and their heroism as they beheld the slaughter of their Innocents. If tears are an indication of picture value, then "Four Sons" must have a value which may reap a harvest of several millions. Handkerchiefs were plentifully displayed and sniffles most audible. I am glad to see a picture of this kind make an appeal to a picture audience, despite that it has no high-brow attributes; and is playing to the Gallery of Sentimentality. It proves that pictures can be box-office even though they have no big name stars, nor authors to attract the public. Even though they are not involved in sensational sex triangles, or thrilling underworld currents. William Fox appears to have sensed the simple life as a lucrative means of expression, for he keeps repeating the idea with variations like a Bach fugue, throughout his yearly programmes. I have an idea that it is a combination of showmanship and "hunch" which Fox is listening to. The synchronization is excellent. There was no dialogue for which blessing we give thanks. One line furnished a false note. I am here referring to the title which read, "Giff it to dose Heinies." This is directed to Joseph, when he enlists with the Allied Forces. The time for proving that the Germans were true Americans, inspired to fight against the "Fatherland" because they happened to have become citizens of the United States, has passed; and this line is not going to make a hit with anybody. The War is over and there are no German-haters to shout hurrah. If there are, it is time they learned that Germany belongs to the League of Nations and we are at peace!

PRINCESS—Manager A. R. Loudon —"Simba," Mr. and Mrs. Martin Johnson production. Class A. An animal-travelogue-drama, astonishas a picture. Astonishing from several angles. Here is an example of that human patience, perseverance, endurance and persistence, coupled with a fearlessness of purpose which has its duplicate only in that equally marvellous animal revelation picture, "Chang." To think that Man could invent a machine which eyed the jungle so intimately that the family life of its inhabitants was photographed, needs to be seen to be believed. "Simba" is the name of a man-eating lion, a devastating marauder, who leaves the imprint of his claws upon the hide of cattle, and leaving also the possibilities of a famine for a tribe of pastoral primitives, who depend on their herds for their means of existence, "Simba" is fast demolishing the herd. British East Africa with its veldts fringing jungles unpenetrated by man; furnishes one of the most interesting settings for a kaleidoscopic view of animal life. The opening of the picture takes you on a cruise, a motor, or camel jaunt with the Johnsons, who visit Penang, Zanzibar, Pango Pango, Port Said, etc., revealing the various tribes of natives, cannibals of these districts, domesticated and wild animals, all following the law of the wild, the survival of the fittest, through the force of cunning and strength. We behold the natives in their own environment, following their pastoral, or war-like habits. We see their attire, some whose apparel consists only of improvised clouts, some who are dolled up in ostrich plumes, others made attractive through war-paint. Village belles who wear necklaces of elephants' tails above the belt, encircling their throat, and below the belt a string of beads, crystallized crocodiles' eyes, or tears. They have no need of further covering, the sun has browned their bodies to a copper hue; and exposure has made these bodies hardy and symmetrically beautiful. These are but introductory scenes to the real story of "Simba" which follows; and now as "Simba" unfolds, the jungle becomes transparent and we behold, roaming over veldts, in clearings, droves of zebras, two varieties, wide stripes, narrow stripes, an amazing pattern, fascinating in its rhythmic harmony. Flocks of genureks and antelopes, graceful and awkward creatures, at rest and startled. We wonder at their grace, their speed. Giraffes, who unfold to us the reason which made their head top so long a neck. Animals of land, and amphibian creatures, the crocodile, the crane, the rhinoceros. In fact a family of rhinoceros, including a chip off the old block, a son of his father, who was small enough to be termed cute. Imagine if you can a cute rhinoceros, an ugly beast, which shows its tremendous strength and is as the picture tells us, ready

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EDUCATIONAL STAFF CHANGES

Changes in the various staffs representing Educational Films are as follows:

R. W. Wilson, formerly Salesman at Toronto, transferred to Winnipeg as Branch Manager.

S A. Chalu, formerly Branch Manager at Winnipeg, transferred to Montreal as Branch Manager.

Phil. Hazza, formerly Branch Manager at Montreal, transferred to Toronto as Eastern Supervisor.

M. M. Williams, formerly Salesman with Columbia at Detroit, taken on as Salesman at Toronto.

Norman Smith, formerly Manager of Specialty Film Importers, Calgary and Winnipeg, Manager and Salesman for Regal Films Ltd., Calgary and Winnipeg, and Salesman for Fox Films, Portland, Oregon, taken on as Salesman at Winnipeg.

Jerry Kirkpatrick, formerly Branch Manager for Universal, St. John, taken on at St. John as Branch Manager.

Adventist Council Toronto Flays "The Movies"

The Adventist Council which met in session at the Ford Hotel, Toronto, spent half a day discussing "The Movies," which was described as "schools of iniquity."

The drama came out of the ordeal as an instrument which "portrays the baser human passions."

WARNER BROS. NEW PREFERRED COMMON TO BE INCREASED

The New York Stock Exchange has been notified by the Warner Bros. Pictures, Inc., of New York, of the company's intention to increase the common stock from 550,000 to 2,500,000 shares and to create 785,604 shares of new preferred.

The new preferred and common are to be used in carrying out the recent purchase of the Stanley Company of America.

The purchase of the controlling interest in Skouras Brothers Enterprises, Inc., and the St. Louis Amusement Company, of St. Louis and Indianapolis, will consume 171,000 of the common shares.

Lyric, Swift Current, Sask. Improves Its Projection

The Swift Current Amusement Co. of Saskatchewan, which operates the Eagle and Lyric Theatres recently completed the installation of new equipment to increase the efficiency of the projection.

Four new strong reflector lamps, automatic, and equipped with the latest safety features and low intensity arcs, together with new daylight screen, silver metallic surface have been added.

"In the Shadow of the Pole" Government Arctic Picture

"In the Shadow of the Pole" is the title of a five-reel feature which has been produced by the Canadian Government Motion Picture Studio at Ottawa as a pictorial record of the Canadian Arctic Expedition of 1928. Apart from its scientific aspect, the feature deals with hunting and fishing in the Arctic Circle.

The production, which has just been given its first showing in the Government's private theatre at Ottawa before a gathering of Federal officials, is to be released to Canadian theatres. Previously the general limit to official productions in Canada has been two reels.

Crescent Westville Destroyed

The Crescent Theatre, Westville, N.S., was destroyed by fire recently, the loss being estimated at $30,000. There were indications that the fire was of incendiary origin and an investigation was ordered.

Sale of Capitol Windsor To Famous Players

The shareholders of the Capitol Theatre, Windsor, Ont., ratified the sale of the theatre to the Famous Players Canadian Corp., for $250,000.

The Projector Predominant!

The Motiograph De Luxe Projector is in a class by itself by any comparison with any other make of Projector. This fact is proven by the demand for the Motiograph in the large Theatre Circuits. Quality of materials, perfection of design, smoothness in running, silence at any speed, and rock steady brilliant pictures. Easy to operate, and with little or no upkeep over the years of use.

The price in Canada, delivered to your Theatre, is the same as in the United States—

Model F—Front Shutter, Reflector Arc or Mazda $1,000.00

Model H—New Gate Shutter, Reflector Arc only 1,250.00

The only "extra" on these prices is the lens, according to choice.

You cannot afford to overlook the Motiograph from a standpoint of either quality or price.

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

"Courtesy With Service"

"Van Beuren" Interests Represented by E. Ouimet

Monsieur Ernest Ouimet, that young old-timer, who has been associated with the Film Industry in Canada since it was an infant, is happy over the fact that the Van Beuren "Smitty" Comedies is "clicking" wherever it is shown. The Motion Picture News in reviewing the Pathe two-reeler, "No Picnic," has the following to say:

"Sit up and take notice, exhibitors, for this 'Smitty' comedy, the first of the series, is what the trade technically designates as a 'wow.' Anyone parading the rounds of the various distributors of short subjects does not come across comedies of the calibre of this one every day in the week. It is 'extra good' and, if a consensus were in order on the ten best comedies released within the last six or ten months, 'No Picnic' would easily be one of the leaders. It is exceptionally lively and 'gaggy.' The gags, be it known, are dispensed with amazing freedom and, although they are not all new, they are so numerous that they pep up the story and keep it humming. The story, by the way, is also nicely constructed and doesn't lag once.

"Donald Haines has the title role in the 'Smitty' series, but he has a gifted little rival for first honors in the person of little Jackie Combs, a kid who was tremendously effective in "Square Crooks.' Smitty's mother and dad are played by Joseph Belmont and Maude Truex and other support in minor roles comes from Roy Saeger as Smitty's boss and Robert Perry as a tough. And all of these players do good work.

"But there is another personality in this comedy, whose presence strengthens the comedy to a marvelous extent. He is none other than fistiana's 'gold mine,' Jack Dempsey, looking very pleasant in his role of Smitty's friend. Ask Tex Rickard as to this boy's strength at the box-office.

"Again we repeat this laugh two-reeler is considerably above the average short vehicle. Amedee J. Van Beuren, Harry Weber, George Marshall, James J. Lyman, and everyone else ought to be congratulated because of its quality."

C. J. SHAW MANAGER STAR CARLETON PLACE

C. J. Shaw, of Glasgow, Scotland, arrived from his native heath to take over the management of the Star Theatre, Carleton Place, Ont.

Germany Fighting to Control Film Industry

Mutual Concessions Between France and Germany, Place U. S. Film Supremacy in Jeopardy

Is Germany fighting to control the Film Industry in Europe? Special cables to the Montreal Gazette and New York Times predict that U. S. may lose its European film business for France and Germany have entered into reciprocal agreements which practically gives the German film a supremacy over the U. S. film in the matter of distribution.

Germany is reported as having agreed to purchase for 1928-29 season, thirty-three French productions, in return for the purchase by French distributors of one hundred German-made films.

Jean Sapene, head of one of the most important French producing units is said to have consummated the deal; and who was the spokesman for a group of French film executives.

Germany is fast entering on a reciprocal film exchange relationship with all European producing units, hoping through this medium to secure the dominant film position in Europe.

It is said that the importation of U. S. films will decrease as Germany secures a film stronghold.

Last year Germany sold ninety-one pictures in France.

This new arrangement gives her an increase of nine pictures. France nearly doubles her sales to Germany, since last year she only sold fifteen pictures to her new film ally.

The present compromise which Mr. Will Hays effected with France expires in June.

James Antcliffe to Construct New Theatre in Huntsville

James Antcliffe of Novar is to construct a new theatre in Huntsville, Ont., a permit having been granted to him for this purpose.

The theatre will occupy the property on Lot No. 5, Main South, previously owned by the late Harry S. May.

The lot is 52 by 104 feet. The theatre building will be 40 x 60 feet long and will be constructed by brick and cement, following the advanced architectural design and will have a seating capacity of 600.

The new building should be completed for occupation by June, so it is reported.

Mr. Antcliffe is a resident of Novar, where he has carried on an extensive business in wood, pulp and lumber. He is the owner of a general store in Novar and has engaged in extensive real estate investments in Huntsville.

Teachers Have Laugh at Descriptive Canadian Film

A film was recently released in Calgary before an audience of Eastern School teachers.

The film is part of a series which has been utilized for exhibition in U. S. public schools as part of the educational program.

A sub-title informed the audience that Newfoundland "like Canada, has recently been given self-government."

Canada's Forest Bill was depicted in conjunction with the "ice-bound islands of the Arctic Circle."

The northern part of Canada was shown nearly buried in snow.

In presenting the history and development of Canada, views are shown of the network of railways, but the title reads, "Cold and Heavy Snow Make Difficult Railway Extension in Northern Canada."

Fur trappers carrying "pelts" out of the "wilds," Royal Canadian Mounted Police are screened with explanatory titles "who guard the wilds of Canada, and "who often rescue travellers lost in the wilds."

Quebec, Montreal, Toronto, Ottawa, Winnipeg, Vancouver are mentioned as "among the prominent cities," but the views are restricted to scenes depicting the timber and pulp industry, the harvesting of wheat, with not one glimpse of a city building, or street.

What an idea of Canada, with which to furnish the children of the U. S.!

Harry Walker of Sault Ste. Marie's New Theatre

Contest For Name Will Bring Winner Gold

Harry Walker, formerly manager of the Crystal Palace Theatre in North Bay will open a new theatre the end of November in Sault Ste. Marie, Ont.

The new house will have a seating capacity of 425.

The name has been left to the people, the contest for a name is open to everyone, and the winner will be given a five dollar gold piece.

The theatre will have all the modern theatre improvements, with admission prices 10 to 25 cents. The theatre is in the West end.

The first floor of Peter's Hall, at the corner of Albert and Allen Sts., is being reconstructed into a modern Motion Picture house.

Canadian Theatre Profits Show Substantial Net Earnings Increase

Famous Players - Mansfield Theatre Company - Eastern Theatres Limited - Hamilton United All Increase Profits

The net earnings of the Hamilton United Theatre Ltd., for the year ending August 25th, 1928, without provisions covering income tax and depreciation amounted to $125,173.36, as against $121,893.20 in the previous year, which registers an increase of $3,280.20. After deducting $18,435.81 for depreciation on buildings, equipment, etc., and $8,292.23 government taxes during the year, a total in these two items of $26,727.84, the net profits amounted to $98,445.52, which was added to surplus account, making a total of $165,372.31. Current assets $134,019.82, and current liabilities amount of $30,133.68.

The Eastern Theatres Limited, earned a net profit of $113,089, after provision for depreciation and income tax during the past year ending August 25th, 1928. The net earnings before depreciation and taxes amounted to $145,332. Current total assets, $207,836, comprising $48,152 cash on hand, $153,375 Dominion of Canada bonds due 1934, accrued interest on bonds amounting to $2,621, and accounts receivable, amusement tax tickets, etc., amounting to $3,686. Deferred charges are $7,582 for insurance, licenses, taxes, etc., unexpired and $400 sundry supplies on hand. The assets are represented by theatre buildings and property valued at $628,790, after provision had been made for depreciation, goodwill franchises, etc., are estimated at $850,000.

The Famous Players Canadian Corporation's ninth annual report showed a profit from operation at $1,507,068, as compared with $1,191,878 in the preceding year which closed August, 1927. Net profit 1928, stands at $794,134, compared with $649,004, 1927. After deductions had been made of $250,446 for bond and mortgage interest, $87,398 for proportion of deferred charges, $301,632 for depreciation and $73,467 for income taxes. The surplus account now stands at $986,151, after provisions have been made for all charges including dividend payments, on the first and second preference stock. This is an increase of $402,805 for the year.

"The number of theatres now being operated by the company or companies with which it is affiliated, total 146 as compared with 126 at the close of the 1927 fiscal period," stated Vice-President J. P. Bickell, on behalf of the directors in his letter to shareholders. Plans are now being completed for the erection of additional theatres of large seating capacities in Toronto, Montreal, Quebec, Ottawa and other key centres.

The Mansfield Theatre Company earned a profit of $146,371, according to the annual financial report received by the Board of Directors. Net earning before depreciation were $188,152, and from this sum was deducted $29,-517, for depreciation, and $12,264 for income tax. The current assets total $176,141, including $19,036 cash on hand and $156,469 Dominion of Canada bonds and accrued interest. Current liabilities are $26,936.

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for a fight to the death any moment. We view this amiable denizen of these parts bent on the destruction of the camera; and those who are operating it; and then we see Osa, Mrs. Johnson, looking like a boarding-school miss, taking steady aim, and bringing down the beast. We cheer and do not worry our head whether anyone else took a shot, the camera shows us pretty Osa, out for game, and the camera, we have been taught to belive, never lies. Vultures, hyenas, tear at carcasses, two lions indulge in a tug-of-war over the carcass of a zebra. Across the veldt, peacefully grazing, or at a water-hole, in repose, or stampeding in terror, are herds of Buffaloes, Elephants, such as no circus has ever brought to us, huge creatures which look as if they had lived through centuries, and inherited their massiveness from ancestors, who romed as they do, in an antedeluvian age. Elephants with tusks of ivory so massive that they look as if they could furnish the ivory of a world of ivory-backed mirrors. Elephants with ears huge as sails, fringed ears which flap about like huge fans, or stand straight out in rage. Monkeys which swing across tree-tops, natural trapeze performers exercising for their pleasure, or in pursuit of food; and then as a climax fourteen lions, a processional of them. Who stood at the cameras for these shots, how were they managed? One lion is sufficient when you watch the natives endeavoring to spear him, when he roars and charges, leaping for his attack; but fourteen, here is a thriller which has never been surpassed. A truly marvellous close-up of the inhabitants of the jungle, a thrilling picture, not with "Chang's" story interest and value, but a thriller nevertheless, and possessing shots in variety and in number which "Chang" was not able to get. The presentation was advertized as having been produced with synchronization. It sounded like a phonograph and a poor one at that. The voice of the announcer, presumably Martin Johnson, was not sufficinetly audible, to be able to catch what the speaker said. It too, sounded like a phonograph record. It was a cheap effort to capitalze on a novelty, which "Simba" does not require, and cheapened a truly great effort.

UPTOWN — Manager Nelson Shea — "Mother Knows Best," with Madge Bellamy, Barry Norton, and Marie Dresser — Fox. Class B plus. Second and final week, playing to good houses.

SHEA'S HIPPODROME—Manager C. J. Appel — "Captain Swagger," with Rod La Rocque and Sue Carrol — Pathe DeMille. Class B. A war background furnishes a thrill at the opening in which Rod La Rocque (Captain Swagger) brings down the plane of a German ace, one Ulrich Haupt, who later develops into a master-crook, who holds up a cafe, at which Captain Swagger and the girl (Sue Carol) are doing Russian dancing. "Swagger" helps him make a "get-away," because Haupt played such a heroic role in the War. Incidentally "Swagger" attempts a highway hold-up in order to replenish a much-deflated exchequer. The result of the hold-up is the girl for whom he evinces a love-interest; and a desire to save her for himself, from Richard Tucker, who portrays the wealthy philanderer about town. Sue Carol is most pleasing. Real nifty legs, a charm of expression and plenty of "pep." Rod La Rocque swaggers sufficiently to fill the bill as "Captain Swagger" while Richard Tucker as the wealthy philanderer does not look as if it would be impossible to accept a fifteen thousand dollar necklace from him. E. H. Griffith directed the picture so as not to make the "crook complex" of our hero more than a fleeting inspiration. If one were inclined to be analytical one might philosophize as to what is the dividing line between a crook and an honest man, but why philosophize?

PANTAGES—Manager Fred Shafer — "Take Me Home," with Bebe Daniels — Paramount. Appeared at this theatre last week. Class B. "Bebe" plays a chorus lady trying to hold the affections of a "ham" actor. Entertaining, but not strong.

Famous Theatre Quebec To Cost Half a Million

Will Have Seating Capacity Over Two Thousand. Permit of Construction Applied For

Application for the construction of a Motion Picture Theatre costing approximately half a million was made by Mr. C. Robson, assistant-treasurer of the Famous Players, at the city hall offices, Quebec.

The permit is still pending, awaiting the decision of the Superior Court in connection with the construction of a viaduct over McWilliam St.

The Famous Players acquired the Winfield property at 124-126 St. John St., for which $20,000 was paid. The John Walker property at 122 St. John cost $35,000, and $15,000 was the price paid for the Desrochers property at 2 McWilliam St.

The permit calls for a 42 foot entrance on St. John St., the entrance proper having a length of 88 feet. The viaduct would be approximately 20 by 42 feet in width, while the theatre will have a depth of 144 feet extending from McWilliam to Elgin Streets, and a width of 89 feet.

The seating capacity including mezzanine and orchestra seats will be about 2,000.

Ford City Theatre Will Be Commodious

Meretsky to Erect Theatre on Ottawa St. Cost About $175.000

The Ottawa Street business section in Ford City is developing rapidly and Mr. Simon Meretsky capitalizing on developments proposed to construct a 1,100 seat house, facing Dawson Road at a cost of approximately $175,000.

Work on the new theatre has been started and the theatre should open its doors by the first of the New Year.

The theatre building will have a 20 foot entrance and will be 60 feet long. It will consist of a two story structure comprising six stores and apartments which will be owned by Messrs. H. & B. Meretsky and M. Bernstein.

The property purchased has a frontage on Ottawa Street of 145 feet by 136 feet.

WINTER FAIR FILMS

Through arrangements made by G. E. Patton, director of the Ontario Motion Picture Bureau, a number of films are being exhibited at the Winter Fair, Toronto, including some interesting and unusual films made by J. G. Rutherford, Government cameraman who did some globe-trotting for his scenes.

Government Considering Making "Sound" Pictures

To Replace Lecturers — Distribution for British Isles

The Canadian Government has undertaken a substantial step in connection with its own moving picture industry at Ottawa in the purchase of a large brick structure there formerly owned by important lumbering interests. This building, which is situated on the banks of the Ottawa River, is to be made into a large film studio to replace the present plant in the downtown section of the Canadian Capital.

With this step a number of important developments will take place. It is understood that the National Research Bureau, which is being established as a Government aid for Canadian industries, will occupy a portion of the large structure and the official moving picture studio will undertake the making of 16 millimetre films in co-operation with this research work. The scientific films will be largely of a microscopic nature.

Canadian Government officials are also considering the adoption of sound pictures for propaganda purposes in the British Isles and throughout the British Empire and elsewhere. Many silent films dealing with Canadian scenery, farming, mining and industries have been produced and are being widely distributed. The Government has been producing its own pictures for 10 years or more. With the wiring of many theatres in various countries, it is felt that a good "talking point" for Canada would be secured in sound films. Talking pictures would replace the Government lecturers who now give illustrated talks in a number of countries, to a certain extent.

The official moving picture activities of the Canadian Government so well established by the late Ray Peck as studio director at Ottawa are being furthered by F. C. Badgley with excellent result.

"Simba" Gives Deputation A Few Shocks

"Simba," the Johnson's animal feature now showing at the Princess, Toronto, gave a deputation of the Board of Education a few thrills, plus a few shocks at a preview showing of the films.

The deputation consisted of Mrs. Plumtre, Mrs. Moshier and Colonel Michell. The idea was to get the Board to commend "Simba" to the school children.

The "shocks" had nothing to do with censorship, but were "shocks" which might, according to the Board of Education, be unsuitable for a School Board's patronage.

Avalon Ottawa Opening Atmospheric Theatre

The formal opening of the Avalon Theatre, Ottawa, Ontario, by P. J. Nolan was scheduled to take place November 17, all seats being reserved for the occasion. Announcement was made by Mr. Nolan that the Avalon was the first theatre in the Dominion to be constructed scientifically for the presentation of sound pictures. The first sound program will not be presented for several months, however, it is stated.

The Avalon, which seats 1,000 and has two stages, is the first atmospheric theatre in Ottawa, presenting a Moorish motif.

B E. Norrish Advises Canadians on Production

Canada Not Yet Ready for Big Production Program

That it was folly to attempt to make a moving picture producing country out of Canada was the point which was emphasized by B. E. Norrish of the Associated Screen News, Limited, Montreal, in an address before the Electrical Club of Montreal on the subject of "The Development of the Motion Picture Industry."

Declaring that Canada, with its present limited population, had no more use for a large moving picture studio than Hollywood had for a pulp mill. Mr. Norrish advised Canadians not to invest their money in attempts to move the centre of the motion picture industry to the Dominion unless they felt that they had enough influence to move the centre of population as well.

"Florida tried it three times and its principal business continues to be tourists and citrus fruits," Mr. Norrish declared. Canada would be an important producer of positive prints for the Dominion and the British Empire. He suggested that Canadians could not have everything but it would have considerable film business in the making of positive prints. He felt that the film centres for some years to come would continue to be New York, Los Angeles, London, Berlin and Paris. It had been found advantageous to operate film plants close to large cities where both people and materials were readily available.

Laura La Plante, her holiday in New York over, is on the way back by airplane to Universal City and "The Haunted Lady," her next picture vehicle. Ian Keith is her leading man, and Wesley Ruggles will direct this story by Adela Rogers St. John.

Round About the Studios

Greta Garbo, always a box-office attraction for Metro-Goldwyn-Mayer productions.

Carmelita Geraghty, daughter of the famous Tom of 'script fame, is leading woman for Johnny Burke, vaudeville headliner, in "Jim Jam Janitor," his latest Mack Sennett two-reeler for Pathe.

Robert Montgomery has been selected as leading man to Vilma Banky in her next picture, for which work will begin shortly in New York, under the direction of Alfred Santell.

Dorothy Parker, well-known poet and critic, has signed with Metro-Goldwyn-Mayer to write dialogue for talking films. Mrs. Parker, whose published books include "Enough Rope" and "Sunset Guns," will leave for Culver City, California, within the next few weeks.

Capt. George Banfield, Director of Productions for British Filmcraft Productions, left this week for Spain to seek out suitable locations for his next production, "Juanita," which calls for a large number of Spanish exteriors including numerous scenes in Seville, Granada, Madrid and Barcelona and an exciting sequence in a Bull-ring. Capt Banfield will also confer with the Spanish Goverment who have offered full facilities for the production of this colourful story of Spain which has been specially written for the screen by Reginald Fogwell.

The Finkelstein & Rubin Circuit operating through Minnesota, North Dakota, South Dakota, and Wisconsin, have booked Tiffany-Stahl Reginald Barker special production "The Toilers," both synchronized and silent, for their chain of theatres throughout their territory.

Lewis Stone, who has just completed a featured part in the John Gilbert-Greta Garbo co-starring vehicle, "A Woman of Affairs," is the first player selected by Metro-Goldwyn-Mayer for the supporting cast of Greta Garbo's new untitled starring vehicle, which Sidney Farnklin will direct.

George Barraud will have the leading male role in Pathe's first all-dialogue picture, "The Missing Man." Others already signed for the picture are Robert St. Angelo, Mary Forbes, Ned Sparks, Frank Reicher, Claude King and Russell Gleason. Benjamin Glazer, in charge of sound production at the Pathe Studios, expects to have his cast completed within a day or two. "The Missing Man" is from the stage play by John Posner and Benjamin Glazer.

Joe E. Brown, vaudeville and talking picture comedian, has been cast in support of Harry Richman in "Say It With Music," the Irving Berlin talking and singing picture that is to be made in New York for United Artists release. John W. Considine, Jr. made the announcement. Accompanied by director Alan Crosland and scenarist C. Gardner Sullivan, Mr. Considine has come to New York to place the picture in production.

The Stanley Company of America have booked the Tiffany-Stahl John M. Stahl super-special production "Marriage By Contract" for their Globe Theatre in Philadelphia.

Universal has purchased "The Drake Murder Case" by Charles A. Logue for an all-dialogue melodrama, to be directed by Edward Laemmle, the producer of "Man, Woman and Wife."

Joan Crawford will play opposite William Haines in "The Duke Steps Out," which James Cruze, who driected Haines in "Excess Baggage" and "A Man's Man," will make for Metro-Goldwyn-Mayer. Miss Crawford and Haines appeared together in "West Point" and "Spring Fever." The new film is the story of a prize-fighter, and the supporting cast includes Karl Dane, in the role of a trainer, Edward Nugent, Chuck Hamilton, Tenen Holtz, Jack Roper and Luke Cosgrove.

The role played by Louis Wolheim in Pathe's "The Shady Lady," starring Phyllis Haver, is that of a big Havana racketier and casino proprietor.

Tiffany-Stahl announces that they have closed a large contract with the Kunsky Theatres, Inc., of Detroit, for all their special productions with sound to play in all the Kunsky first run houses in Detroit. Carl H. Shalit, Tiffany-Stahl's Detroit manager, negotiated the deal.

"The Play Goes On" by Jo Swirling, will get under way shortly at Universal City under the direction of Bob Hill. James Murray, who has just finished his role in "The Shakedown," has been engaged for the leading role.

William Fountaine, producer and manager for four years of the Four Chocolate Dandies, a popular vaudeville act, who was signed by King Vidor during the M-G-M director's recent visit to New York, to play an important character role in "Hallelujah," left last week for Memphis, to join the cast of this all-colored film now at work there. Fountaine, who is powerfully built and 31 years old, was observed by Vidor on the street. A screen test proved so successful that a contract followed soon afterwards.

Reginald Denny started production of "His Lucky Day" by John B. Clymer and Gladys Lehman at Universal City. The cast includes Otis Harlan, Harvey Clark, Eddie Phillips, Cissy Fitzgerald and Tom O'Brien. Edward Cline is directing.

Matt Taylor and Clarence Thompson are writing a circus story as the second Arthur Lake starring production. It will be called "The Boy Wonder." Lake spent the early years of his life travelling with his parents in a circus.

With production preliminaries and initial voice tests completed at the studios in Culver City for "The Missing Man," this stage success recently announced by Colvin W. Brown, executive vice-president, as the first Pathe one hundred per cent. talking picture, will reach the filming stage as soon as final RCA Photophone tests determine the principals. Benjamin Glazer, supervisor of Pathe sound pictures, will personally direct "The Missing Man," an international stage success written by Glazer and John Posner, the eminent European playwright.

Josephine Dunn and Mae Busch, appearing in Metro-Goldwyn-Mayer's "A Man's Man," starring William Haines.